

AMERICAN ART NEWS.

VOL. VIII, No. 13.

NEW YORK, JANUARY 8, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Calendar of New York Exhibitions.

See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

Edward Brandus Galleries, 712 Fifth Avenue—Special display of paintings by George Inness, Jr., to Jan. 15.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Clark Gallery, 566 Fifth Avenue—Paintings.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

R. Ederheimer, 4 West 40th Street—Special exhibition illustrating the development of engraving.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine paintings, old pewter.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Works of art.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue—Selected American paintings.

Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts. Germany.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.



"LOUISE."

By Alphonse Jongers.

Recently purchased by Mr. George A. Hearn.

SALES.

Anderson Art Galleries, 12 East 46th St.—Etchings, engravings and mezzotints, Jan. 13, 14, at 8:15 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue—A notable collection of old pewter, Jan. 13, 14 and 15, at 2:30 o'clock.

A collection of paintings owned by M. F. de Mele, of Paris, Jan. 14, at 8:30 o'clock.

COOPER UNION MUSEUM.

On New Year's afternoon the Misses Hewitt gave a reception in their beautiful residence, No. 11 Lexington Ave., to a number of friends, including many art lovers and patrons, and the leading dealers of the city—the feature of which was the display in the ballroom, which made an admirable art gallery of the gifts during the past year to the Cooper Union Memorial Museum.

The wealth and variety of these objects surprised the guests. They were most artistically and well displayed and emphasized the value and importance of the Museum to the decorators and designers of the country and to students.

Some remarkably clever and beautiful reproductions of furniture and objects made by leading houses and designers after models in the Museum were shown.

The importance and value of this Museum, whose building up has been and is a labor of love on the part of the Misses Hewitt—women of rarely refined taste and knowledge—cannot be overestimated.

YERKES ART SALE.

No date has been set, nor have arrangements been completed for the dispersal at auction of the art and other furnishings of the Yerkes mansion on Fifth Avenue. There are certain legal formalities yet to be gone through with before anything definite can be arranged as to the sale.

The question of time and place of the auction and all its details will probably be left largely to Mr. George W. Young, who has been of much assistance to Mrs. Yerkes in the settlement of affairs. Mr. William Mandelick, who has represented the Yerkes traction interests in London for some years past, is now in New York, and has been credited with working for the arrangement of the sale. It is understood, however, that Mr. Mandelick will only be called upon for friendly advice regarding the auction, and will have no final word in the matter. There has been and will naturally be competition on the part of auctioneers and auction houses to secure this important sale—now that the Smith sale has been abandoned—the most important of the season, but it can safely be said that up to this time nothing has been definitely decided by those in authority regarding its arrangements.

BURLINGTON HOUSE OPEN.

(Special Cable from our Correspondent.) London, Jan. 3.—The private view of the annual exhibition at Burlington House was held on New Year's Day, and was largely attended.

Mr. J. Pierpont Morgan loaned seven paintings, among them a brilliant Turner, "The Annunciation," by Lorenzo Costa, "Mme. de Pompadour" by Van Loo, a Vigée Le Brun and a Greuze.

The large gallery contained paintings loaned by the Duke of Devonshire, Lady Wantage, Lord Iveagh and others. Notably among these were: Gainsborough's "Lady Eardlei," Romney's "Beaumont Family Group," never exhibited before, a portrait group by Jordains, and Turner's "Dieppe Harbor."

ST. LOUIS.

Archbishop J. J. Glennon has just learned that the boxes labelled "Pictures," which were received at his house on the occasion of his recent silver jubilee and placed in the cellar, were paintings worth about \$25,000. He made haste to order the treasures unpacked and brought to a place more worthy of their beauty and value.

The boxes, which were sent to the Archbishop by Herman C. G. Luyties, a wealthy chemist, contained 144 paintings, copies by a Parisian artist of note of the series on the life of Christ which was finished by Tissot in 1896. They were brought to America by Louis Herchits, president of the Herchits-Roberts-Sacks Publishing Company, who commissioned the artist to copy Tissot's entire Bible series, consisting of 296 Old Testament subjects and 144 from the New Testament.

Mr. Herchits kept the entire lot for several years, and then sold for \$32,000 the Old Testament portion to Jacob Schiff of New York, who has placed them in the Astor Library. A short time ago the life of Christ pictures were sold to Mr. Luyties at a figure which is reported to be proportionately higher than the price paid by Mr. Schiff. A week ago Mr. Herchits tried to buy back the series which he sold to Mr. Luyties, having an order for them from a New Yorker, who wished to complete the set now owned by the Astor Library. He was informed this was impossible, because the series had been presented to the Archbishop.

The exhibition of the Society of Western Artists at the City Art Museum, Forest Park, is attracting deserved attention. In the department of sculpture Professor Geo. J. Zolney exhibits models of the colossal lion and tiger that surmount the gates of University City. An excellent portrait bust of the late Dr Schuyler is among other exhibits by Robert P. Bringhurst. Interesting work in sculpture is also shown by Misses Caroline E. Risque, Christine Kiehl, Nancy Coonsman and A. E. Schulenberg. Mr. Rainborn, of Cincinnati, is represented by a monumental statue of "Grief," somewhat suggestive of Saint-Gaudens.

In canvases there are some notable examples of the Chicago artists A. E. Albright, W. M. Clute, William Wendt, etc. Miss Ethel Mears, of Springfield, Ill., has a picture which is much praised, entitled "The Woman with the Red Feather." Saint Louis is fairly well represented by such painters as Professor F. O. Sylvester, with his delightful views of Mississippi River scenery, Fred G. Carpenter, with three pictures in his best manner—his "A Forlorn Princess" having many admirers—Dawson Watson, with "Aubade Printanière," a taking canvas. Oscar E. Berninghaus has some good examples, "A Reverie" being quite worthy of notice. Mr. Wuerpel, the impressionist, has several interesting pictures. The ladies of the profession are adequately represented by Miss Cornelia Maury, Miss Finkelburg, Miss Hoke and Mrs. Huntley.

Of other artists whose pictures are well worthy of consideration are T. C. Steele and Otis Adams, of Indianapolis, and L. H. Meakin, of Cincinnati, strong American artists whose appreciation is not confined to the West. Attention also may be called in this connection to pictures by Messrs. Ingerle, Goodrich, Forsythe, Brewer, Miss Dorothy Morlan, Miss Jane Petersen, Irving R. Bacon, and C. E. Hallberg.

The Board of Trustees will, it is said, devote \$20,000 to the purchase of pictures by Edward W. Redfield—an Al-

legheny Mountain scene—one by Frank W. Benson, of Boston, entitled "Summer," and a landscape by Elmer W. Schofield.

University City, the wonderful town built by the enterprise and energy of its first mayor, Hon. E. F. Lewis, has an art school of its own under the direction of Professor Ott, which is achieving considerable success. A department of ceramics has just been added with Professor T. Doat, of Paris, in charge.

MONTREAL.

The members of the Montreal Art Association were recently welcomed by the president at a private view of the Learmont Bequest. This collection consists of 123 pictures, mostly of the Dutch, French, and English schools, a splendid art library, and a quantity of rare old china and pottery.

It was left to the Art Association by Mr. William John Learmont and Miss Agnes Learmont, of Montreal, and was formally handed over to the Association at the reception by a brother of the deceased, Mr. J. B. Learmont, who spoke of the joy his brother and sister had in forming this collection, and how they had always looked forward to presenting it to the Association, and hoped that it would be a great stimulus to art life. He hoped it would be possible to arrange for one free day each week in which the public at large would be able to enjoy the bequest.

Dr. Shepard, the president, in accepting the gift, gave a short history of the Art Association, which was founded in 1860, but had no abiding place until Mr. Benaiah Gibb gave the land and money to build the present gallery. The next large bequest was "The Tempest," which consists of a number of pictures and \$70,000, to be used in maintaining the institution and purchasing pictures. In speaking of the Learmont Bequest, Dr. Shepard said it was the largest and finest collection that had ever been presented in Canada; in fact, it would now be necessary for the Association to build new galleries in order to accommodate it.

Of the work of English portrait painters there are two by Gainsborough; one by J. Forbes MacKenzie; Lady Byng, by John Hopper; Miss Dodds, by Sir Peter Lely; two portraits of women, by Sir Thomas Lawrence; D. McDonald, by Raeburn; portrait of a gentleman, by Sir Joshua Reynolds, also his famous "Robinetta"; Lady Aylesford, by Romney; Sir Walter Scott, by Colvin Smith; a cavalier, by Bonington; the Earl of Egremont, by Clint, and Miss Boyd, by John Downman.

The English landscape painters represented are Constable, "Old Crome," Gainsborough, Cotman, Bonington, David Cox, and Richard Wilson. There is a fine example of Turner's early water-color work, a hunting scene in Autumn, and a characteristic example of the strong work and brilliant coloring of W. Etty, called "Love Triumphant."

Interiors are by George Morland and Sir David Wilkie. The only example of the work of a living English artist is "Cinderella," by Sir Edward Poynter.

There are many fine examples of the French school, mostly of the Barbizon painters, a figure study, and a landscape by Corot; a sunset by Rousseau; a crayon sketch of the artist's sister, by J. F. Millet; a little woodland scene, and a figure study of a young girl with blue drapery, by Diaz; a marine, by Dupré; a woodland scene, by Courbet; "Sheep," by Jacques; "The Valley of Dieppe," by Daubigny; a scene by

Victor Dupré; a church interior and an old game-keeper, by Décamps; "A Peasant's Head," by Daumier; "A Bedouin Chief," by Fortuny; a shadowy picture by Fantin-Latour, called "The Readers"; "The Bather," by Henner; "An Interior," by Maignan; and a remarkably beautiful landscape by L'Hermitte; "A Street Scene in Cairo," by Pasini; "The Love Song," by Plassan; "The Brigand," by Roybet; "The Readers," by Ribot; a landscape near Paris, by Michel, and three good examples of Monticelli.

Next week the Dutch and Italian pictures and some of the china will be noticed.

PHILADELPHIA.

The New Year's Eve dance of the Academy students, interrupted with hilarity the even tenor of that hard-working body. It was Oriental in character and varied were the characters represented, Mandarins innumerable, Viceroys, Geisha girls, even the washee washee. The dancing was general most of the evening, but at intervals the floor was cleared for star performances. C. Demuth made a succession of difficult poses after Japanese prints, and Jack Lidden did a Chinese laundry dance, but the impressive affair of the evening was the Dance of Souls in harmonic, rhythmic movements, performed with lowered lights and incense-filled air, solemnly before a shrine on which was seated the great Buddha.

Towards midnight a number of artists from the Men's Sketch Club came over and helped make things lively.

Carroll S. Tyson, Jr., is giving an exhibition of forty-four of his paintings at McClees Galleries to continue to Jan. 17. They show his skill in landscape, as well as portraiture. The landscapes are full of vibrating light, and a sense of atmosphere. The solidity of the rocks in his coast scenes near Mount Desert, and the soft tonal quality of his Italian landscape, evince a wide appreciation of the different phases of Nature. In portraiture his drawing is careful, and the painting done with a reserve which proves his subject well under his control. "Under the Birches," a group of girls about a tea table is particularly clever in its shimmering light. And the portraits of the artist's father, "Carroll S. Tyson," "George C. Thomas," "Miss Annie Myers," a "Portrait Group," "Jeanne," "Yolande," and "Portrait of a Young Girl," are all successful.

At the Special Exhibition of the Art Club, of selected works, ten have been sold. Among them, Redfield's "Harbor of New York," Winslow Homer's "Driftwood," Anshutz's "The Incense Burner," Peter Moran's "Return of the Flock," and Breckenridge's pastel, "The Nautilus." The paintings will remain there for two weeks longer.

The Alumni Association of the School of Industrial Art, of the Pennsylvania Museum, heard a lecture on, "The Greek Ideals of Training for the Mastery of Arts and Crafts," by Mr. Raymond Duncan of Athens, in the school auditorium of the school Wednesday evening last. Mr. Duncan described what these arts and crafts are in their natural order; the problem of color in decoration, etc.

The Fairmount Park Art Association has issued invitations for its Thirty-eighth Annual Meeting to be held in the Clover Room of the Bellevue-Stratford. Tuesday evening next addresses will be made by Sylvester Baxter, Esq., of Boston, on, "The Development of the Parkway," and by George Oakley Totten, Jr., Esq., of Washington, on the, "Influence of Aeronautics on City Building," illustrated.

BALTIMORE.

The death of Mr George A. Lucas in Paris, recently, is deeply regretted by artists in this city. He was always a friend to art lovers and many of them visited him in the Latin Quarter in Paris when abroad. His home was the storehouse of many exquisite pieces of sculpture and paintings, and some he has left to the Walters Art Gallery, namely his Baryes, of which he had several very fine examples.

A beautiful etching of Sigismund Goetze's celebrated picture, "Despised and Rejected of Men," was placed on exhibition lately in the art rooms of W. E. Jones, on Charles Street.

The Walters Art Gallery was opened to the public on New Year's. Downstairs there are a number of additions, comprising early objects in bronze, rock crystal, and several marbles, busts, and Egyptian sarcophagi. One cabinet contains some fine rock crystals, bronzes, and XVIth century jewelry. There is a bronze statuette of a prostrate wrestler, by Nicolas Antonius Pallatuo, and an early German necklace in diamonds, rubies and emeralds with a great pearl pendant, is unique. Other objects include some Gothic bronzes of fine design, found at Padua in 1908 in a box buried in a cellar, where they had been concealed since the time of the first Napoleon. Many Egyptian curios dating from early dynasties have been added, among the rarest a pair of scarabaei. Some of the statuettes are very tiny, and are of the sacred cat, the bull, and favorite gods. A blue glazed cup, found at the royal tomb at Dehrel-Bahari is supposed to date from 1000 B. C. At the entrance to Room I, a great tomb has been placed in sections, and is said to be that of Ptolemy Philadelphus.

In the Barye room some changes have been made in the arrangement of the statues. Two large busts attract attention; one is that of Zenk Zeno by Alessandro Vittorio, and the other is supposed to be the portrait of Alexander the Great, dating from the sixteenth century, by an unknown Florentine.

HANDICRAFTERS SHOW.

Ye Handicrafters Club of Brooklyn has just closed an unusually successful exhibition. It was with some trepidation that it opened a small shop and salesroom early in November. Now, the Board of Directors feel sufficiently encouraged to have in addition to the general salesroom, always open, special exhibitions. Among them will be the jewelry and metal work of Marie Zimmerman, noted for her originality and dash. The Herter looms will loan tapestries, several bookbinders will show their specialties, and there will be photographic exhibitions, all of which will be duly announced.

Pottery by Mrs. Laura Osgood, from the Howe-Marot school, Dayton, Ohio, and by W. P. Jervis, of Oyster Bay, is now on exhibition. This pottery is made of native clay and is original and individual. A carved-horn exhibit by Moritz Loeffler has some unusual pieces.

The shop continues to show the varied arts and crafts, products from many cities, and visitors are always cordially welcome between 10 and 5, at 14 Nevins Street. Purchasing is not a requisite, the aim of the Club being mainly to educate the public taste for honest and artistic handiwork.

EXHIBITION CALENDAR FOR ARTISTS.

ARCHITECTURAL LEAGUE OF N. Y., 215 West 57th Street.

Works collected	Jan. 7, 8
Private view	Jan. 22
Opening of Exhibition	Jan. 24
Exhibits must be delivered, prepaid	Jan. 13, 14
Annual Dinner	Jan. 28
Reception	Jan. 29
Opening of Exhibition	Jan. 30
Closing of Exhibition	Feb. 19

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburgh, Pa.

Fourteenth Annual International Exhibition.

Entry blanks from Europe, on or before	Feb. 24
Entry blanks from America, on or before	Mar. 14

Collection dates in Europe:

London: Dicksee Co., 7 Duke St., St. James's, S.W.	Feb. 14-19
Paris: Paul Navez, 76 Rue Blanche	Feb. 14-19
Munich: Gebruder Wetsch, 5 Schutzenstrasse	Feb. 14-19
The Hague: G. Ridderhof, 52 Zeestraat	Feb. 10-16

Collection dates in America:

New York: W. S. Budworth, 424 West 52d St.	Mar. 15-17
Philadelphia: Chas. F. Haseltine, 1822 Chestnut St.	Mar. 15-17
Boston: Stedman & Wilder, Trinity Place	Mar. 15-17
Chicago: W. Scott Thurber, 203 Michigan Bldg.	Mar. 15-17
Cincinnati: Traxel & Maas, 206 West 4th St.	Mar. 15-17
Pittsburgh: J. J. Gillespie Co., 422 Wood St.	Mar. 21-23

AROUND THE STUDIOS.

Theodore K. Pembroke is preparing an exhibition of his recent canvases, to be held at his studio, 27 West 67th Street, next month. Among the works will be a number of pastels. These possess the depth and quality of oils and show unusual poetic charm. His moonlights are especially attractive, beautiful in color, and have tenderness of feeling.

Chas. Akerman Jackson, of Boston, was commissioned to paint the portrait of the late Mrs. Cornelia Phillips Spencer for the North Carolina State Normal and Industrial College. An ideal head by Mr. Jackson of a beautiful young girl is attracting unusual attention, both on account of the beauty of the subject and the alluring seductiveness of the flesh tones.

Miss Isabel Cohen gave a reception at her Holbein studio last week in honor of Mr. and Mrs. M. M. Bigelow, of Cambridge, Mass. The adjoining studios of Miss Hartley and Mr. Augustus Lukeman were thrown open and recent work by the Misses Cohen and Hartley was shown.

Mr. and Mrs. Ernest Wiltsee invited a number of friends on Tuesday afternoon last to the studio of Wilhelm Funk, No. 119 West 42nd Street, where the portrait of Mrs. Wiltsee and child, recently completed by the artist, was shown. The canvas, which is considered one of the best the artist has yet painted, and which depicts Mrs. Wiltsee (Miss Emily Taylor) in most graceful pose, with flowing robes and a Normandy cap, bending over her baby—in effect a modern Madonna—was greatly admired.

Charles La Fontaine, who recently returned to this country, is painting a portrait of Mrs. L. C. Beckwith, of New York, and has several other commissions.

Herman Würth, in his studio, 152 West 55th Street, is working on a portrait bust of Mrs. William Knauth.

The portrait statue of the late Senator Shoup, modelled by F. E. Triebel, was recently unveiled in Statuary Hall, at Washington.

Augustus Lukeman's statue of William McKinley is now in Dayton, O., where it will be erected in Cooper Park.

Louis A. Gudebrud, the Meriden, Conn., sculptor, is working on the New York State monument for the Andersonville Prison. The design is symbolic in character.

Miss Elizabeth Wentworth Roberts will sail Jan. 15 on the Romanic for Punta Delgada—Azores—and will be away until April 1 next. Miss Roberts has recently held exhibitions of her work at the Detroit Museum and the Public Library of Grand Rapids, Mich. The pictures will go soon from Grand Rapids to the St. Louis Museum, and from thence to the Herron Art Institute at Indianapolis.

Miss Roberts received in both Detroit and Grand Rapids enthusiastic praise for her work from the journals of those cities.



HUDSON-FULTON MEDAL,

By John Flanagan.

First Medal given by the Circle of Friends of the Medallion.

Gutzon Borglum has just completed his group for the building of the American Republics in Washington. He is now working on a Lincoln memorial, to be erected in the Court House Square at Newark, N. J.

J. M. Lichtenauer is painting an interesting portrait of his wife, and another of Mrs. Edgar Rosenblatt. He recently completed the portrait of Baron Gaston Colucci.

Richard F. Maynard recently completed three portraits in Utica. At present he is working on a portrait of G. Lawrence Nelson, and one of Miss Helen Sutphen, the violinist.

Edmund Greacen, who recently returned from France, is showing a number of interesting canvases in his studio at the Madison Square Apartments, at 25th Street and Madison Ave. Mr. Greacen's pictures are soft in color and excellent in technique. He will soon hold a joint exhibition with Karl Anderson at an uptown gallery.

G. Lawrence Nelson is painting a full-length portrait of his mother, Alice Hirschberg. He has completed a portrait of Mr. Otto S. Loeb. Mr. Nelson has recently been appointed teacher for the evening antique class at the National Academy Schools.

DRAWINGS BY JOHN LEECH.

In the lower gallery at Knoedler's there are now on view ten drawings by John Leech, the famous London Punch illustrator. These amusing drawings take one back to the times of the "Jockey-hat-and-feather," the day of the peg-top hats and peg-bottom trousers. They are greatly exaggerated and show the artist to have been keen-eyed for character. It is a joy to linger before these comic drawings.

CHASE AT ARTS CLUB.

A retrospective exhibition of the works of William M. Chase opened on Wednesday in the gallery of the National Arts Club, 119 East 19th Street. It is scarcely necessary to write of his portraits. His still-lifes are still the best ever painted by anyone in America. Further mention of this display will be made next week. A complimentary dinner will be tendered to Mr. Chase at the Arts Club on Jan. 12, and will surely bring out a host of admirers and friends.

Gaetano Trentanove's memorial to Father Marquette, the Jesuit missionary, has been unveiled on Mackinac Island, Mich. Chief-Judge William R. Day and the Rev. Father Cunningham, of Marquette College, Milwaukee, delivered addresses at the dedication.

FRIENDS OF THE MEDALLION.

Starting with a charter membership of several hundred men and women interested in small sculpture and the medallic art, a "Circle of Friends of the Medallion" is about to be added to the minor art Societies of New York. There has been a marked revival of this taste in Europe and America during the past quarter century.

Vittorio Pisano (called Pisanello) led the way in the fifteenth century. He was a painter and engraver of Verona, employed as a medalist by the lay and ecclesiastical magnates of Italy. All through the Italian Renaissance, superb medals were struck, which have preserved for future generations the likeness of some of the greatest men in letters, art and politics of that age.

The seventeenth was another century when medals became once more the fashion, particularly in the Netherlands. Bizot's *Histoire Metallique des Pays Bas* contains a portion of the medals referring to the struggle of the Netherlands, struck, by countries, towns and kings, by commanders and private individuals, in memory of remarkable events, such as sieges and victories on land and sea, treaties and congresses, various and useful inventions, distinguished personalities. France, Spain, England, various German and other countries did likewise. Of late years France and Austria have been the leaders in this modern renaissance of the Renaissance.

Medals of the Italian fifteenth century have great artistic qualities as well as historical value; those of the seventeenth, in Holland, France and England are more interesting for the history they teach than as works of art. Modern medals attempt to combine the two. Many of the Parisian and Viennese plaques and medallions do not refer at all to events of national importance, to persons or to inventions, but celebrate family joys, such as engagements, weddings, births, baptisms, "the baby's first step" and so forth. They rely on that charm of artistic expression which the sculptor has been fortunate enough to impart to the small bas-relief in bronze.

"The Circle of Friends of the Medallion" will issue to its members each year one or more medals or little bas-relief or perhaps a statuette of bronze, without further charge than the annual membership dues—at present ten dollars.

The Arts Club, Gramercy Park, is temporarily the "Circle's" headquarters, many members of that club and of the Numismatic Society, the Sculpture Society, Lotos, Century, etc., being already enrolled in the "Circle."

The first medal issued to members of the "Circle," and reproduced on this page, commemorates the celebration of the Hudson-Fulton Festival. It is designed by Mr. John Flanagan, who won recognition as a medalist, at the Paris Exposition of 1900 and made the clock for the reading rotunda in the Library of Congress. The obverse has profiles, charmingly modelled, of Fulton and Hudson, and the reverse shows the modern Goddess of Science reclining on clouds. She holds an electric staff, emblem of the present Age of Electricity and gazes pensively at the symbols of the Age of Steam and the Age of Sails in the shapes of the "Clermont" and "Halve Maen." In the background, dimly seen, are the very modern skyscrapers of Manhattan.

Medals and plaques for the "Circle" will not be placed in the conventional round or square box, but will be inlaid in a perforated card between the covers of a book, along with a few pages of letter press referring to the medal. This not only displays both sides of the medallion to advantage, but keeps the piece from being mislaid. It also allows the owner to arrange the consecutive issues along with his books on the shelf for handy reference. Some members may prefer, indeed, to mount a medal on a stand, or frame it for the wall. The book-mount, however, is not only ingenious, but very practical.

It is to be hoped that the "Circle" has a long and efficient life before it. Such small portable works for the library and office do more than monuments to give people a feeling for sculpture and form the habit of looking at art works with understanding and appreciation.

The next medal will appear next Spring. It is designed by Isidore Konti and celebrates "the home."

S. M. Norton, the well-known marine painter, is at work on several interesting canvases in his studio in the Miller Building.

AMERICAN ART NEWS.

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Allied Artists' Ass'n 67 Chancery Lane

Charles Chenit Co. 183A, King's Road, Chelsea

W. M. Power 129 Victoria St., S. W.

W. E. Spiers 36 Maiden Lane, W. C.

Sunday Times 7 Essex St.

MUNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

Brentano's Avenue de l'Opera

American Art Students' Club 4 Rue de Chevreuse

Brooklyn Daily Eagle 53 Rue Cambon

Morgan, Harjes & Cie. 31 Boul. Haussmann

American Express Co. 11 Rue Scribe

Cercle Militaire 49 Avenue de l'Opera

Crédit Lyonnais 21 Boul. des Italiens

Comptoir National d'Escompte 2 Place de l'Opera

American Art Association Notre Dame des Champs

Munroe et Cie. 7 Rue Scribe

Chicago Daily News Place de l'Opera

Thomas Cook & Son Place de l'Opera

Students' Hotel 93 Boul. St. Michel

GREAT ART SALE ABANDONED.

The abandonment, almost at the last moment, of the sale at auction of the residence and contents of the Fifth Ave. residence of the late James Henry Smith—better known as the Whitney Mansion—through its purchase, with contents, by Mr. Harry Payne Whitney, is a distinct disappointment to the many who had believed, with reason, that the sale would direct the attention of the public to the value and interest of art collecting, and would stimulate business in the art world, which has not come up to expectations in this season of returning prosperity.

The sale and preceding exhibition would also have afforded the art public an opportunity to see and study the remarkable interior appointments and art treasures of the great house, not now likely to be afforded.

We are a long way from the days when collectors and house owners, such as the late August Belmont, Marshall O. Roberts, William Tilden Blodget, John Taylor Johnston and their fellows, threw open their houses and collections

to the public, often for charitable objects, almost every winter.

The fashion now prevails among American collectors to guard their art collections, a view of which would do much to improve the public taste, most jealously, and to conceal, as far as possible, even their purchases of notable pictures or art objects. The result is that only a limited number of friends, and these only, in many instances, at society functions, are permitted to view these treasures.

It is only, therefore, when a sale to settle an estate is given that the public gets a sight of the great art collections of the city and country.

The abandonment of the Smith sale will direct attention the more strongly to that of the Yerkes collections, which will probably be an event of the near future.

CAVEAT EMPOTOR.

The changes in the Art Tariff, and especially the new provisions permitting the entrance, duty free, of pictures more than twenty, and art objects, furniture, etc., more than a hundred years old, have resulted and are resulting, as we predicted last winter, in the flooding of the country with so-called art works of all kinds and descriptions. Virtually hordes of so-called dealers in pictures, bric-a-brac, antiques, and stuff of all kinds are daily arriving from all parts of Europe, and while some excellent European houses are establishing branches in New York and elsewhere, and some desirable pictures and goods have come and are coming, there are too many undesirable purveyors already here and due to arrive, and far too much suspicious and cheap stuff both here and on the way.

The Custom House appraisers are overworked—Mr. Hecht in New York has been forced to ask for assistance—and the Public Stores are piled high with art importations of all kinds.

We would urge upon our readers and the art public, especial caution in their purchases this season. So far as is possible we shall exclude from our advertising and reading columns the cards or notices of persons of whose responsibility and standing we have any doubt, and we shall at all times be pleased to give any information that may aid in guiding prospective buyers aright, or warning them of danger, or against loss.

We would call attention to the standing and reputation of the firms and houses which advertise in our columns, and whom we notice, and we can safely recommend them to our readers and the art public.

We wish and hope to make an advertisement or notice in the ART NEWS a guarantee of honest dealing and good faith—and we do not care for the advertising of firms or individuals whom we cannot safely endorse.

A new impressionist has made his appearance in this year's salon—J. W. Grierson, of New York. "A Memory" is quite typical of his work, and it promises to be one of the best-liked incidents of the exhibition's progress across the country.

SMITH SALE ABANDONED.

There will be no public sale at auction of the Fifth Avenue residence and contents owned by the late James Henry Smith, better known as the Whitney mansion.

After all arrangements had been made by the American Art Association for the exhibition next week, and the sale at the house the following week—even to the preparation of a sumptuous catalogue—it is announced that Mr. Harry Payne Whitney, son of the late William C. Whitney, and who married Miss Gertrude Vanderbilt, daughter of the late Cornelius Vanderbilt, has purchased the house and contents from Mr. Grant Mason, who inherited it from his uncle, the late James Henry Smith, for a price said to be a trifle under \$3,000,000.

Sentiment played an important part in the transaction. The late William C. Whitney was very proud of his house, and especially of its art treasures and furnishings, on which he spent, through the late Stanford White, an enormous sum. No private house in America is more sumptuously furnished. Practically everything in the house, except the floors and framework, came from Europe, and several old chateaus in France and Italy were despoiled to adorn this New York mansion. With the exception of the ballroom, the interior is an example of the Italian Renaissance.

Mr. Whitney will take possession of his new home Jan. 20.

The late James Henry Smith, who purchased the house from the Whitney estate in 1904, is said to have paid something like \$2,500,000 for it and its contents. He added several pictures and some art objects, but the most important of these have been removed since his death. His will provided that Mr. Whitney should have the first option of purchase, but the latter was unable to avail himself of this until now.

From the art commercial viewpoint, while the preservation of the house and contents is generally hailed with satisfaction, there is disappointment expressed at the calling off of the sale, which it was felt would do much to stimulate the art business. Many leading European dealers had announced their intention of coming over for the event, and it is probable that had the sale been held, it would have resulted in some of the beneficent results of the Marquand sale, to the art trade.

Mr. Kirby, of the American Art Association had expended much time and thought in the preparations for the sale, and the catalogue, and although it is understood that matters have been most satisfactorily arranged with the American Art Association, it is none the less a natural disappointment to that organization, to have so much work go for naught.

Money paid for sale tickets will be refunded. Subscribers to the De Luxe Catalogue are privileged to cancel their subscriptions.

ART IMPORTS QUINTUPLED.

A special cable dispatch to the Sun from Paris says Deputy-Consul Yost estimates that the value of works of art exported from Europe to the United States in 1909 was five times as great as the value of those exported in the preceding year, reaching a total of probably \$40,000,000.

American collectors still find Paris the most important source of art treasures. Art works to the value of \$1,200,000 left Paris in September alone. England is the second best hunting ground, Italy third and Germany fourth.

CORRESPONDENCE.

Twachtman's Death Date.

Editor, American Art News:
Dear Sir: Mr. L. H. Meakins's interesting letter, published in your issue of Dec. 25, about the Cincinnati Art Museum, contains a curious error.

It is twice stated therein that J. H. Twachtman died about fourteen years ago, whereas, the fact is that he died in Gloucester, Mass., on Aug. 8, 1902, between seven and eight years since.

Yours very truly,
Walter Rowlands.
Needham, Mass., Jan. 4, 1910.

[Mr. Meakin had called our attention to this manifest error, of which Mr. Rowland speaks, and we had ourselves discovered it—before the receipt of Mr. Rowlands' kind letter. The mistake was simply due to "Those terrible types" which apparently spare neither the living nor the dead.—Ed.]

OBITUARY.

Darius Ogden Mills.

Darius Ogden Mills, a trustee of the Metropolitan Museum, and chairman of the board of directors of that institution, died at his country place near San Francisco on Tuesday last, aged 84. While prominent in the circle of art patrons and collectors, identified with the Metropolitan as officer or active member, Mr. Mills was not himself a collector or connoisseur of note. His tastes were more for business than art, although he was a generous donor to the Museum and friendly to all art movements.

Charles Henry Ludington.

Charles Henry Ludington, a patron of the arts, died in New York on Monday last, aged 84. He was a member of the Century, a fellow of the National Academy and a patron of the Metropolitan Museum and the American Fine Arts Society. He was not a collector or connoisseur of note.

Trask's Death and Art Club.

The death in a railroad accident last Friday, after the ART NEWS had gone to press, of Spencer Trask, president of the National Arts Club, was a distinct loss to the cause of art in New York, and a heavy blow to the National Arts Club, of which he had been for many years the leading spirit, and also financial backer.

There have been fears expressed that Mr. Trask's untimely decease might result in financial embarrassment to the Arts Club, for it is said that the Club is indebted to his estate in the sum of \$40,000 or more for advances.

"Mr. Trask was the 'angel' of the Club," said a prominent member. "For years he had been its financial backer and patron. His assurance to members that the interest on a large loan would be met, brought about the final decision to erect the present club house. He had a large studio on the sixth floor which was one of the finest in the city."

Robert Hamilton Rucker, treasurer of the Club, said to an American reporter:

"While Mr. Trask has been of great financial assistance to the Club and while his death is an irreparable loss to us personally, his death will not throw the Club into financial straits."

It was learned that Mr. Trask, with the assistance of a number of prominent members had about completed far-reaching plans for the development of the Club into a focus of expression of the artistic and literary culture, not only of the city, but of the American continent. The men who were at work with him on these plans have pledged themselves to carry them out as a tribute to his memory.

LONDON LETTER.

London, Dec. 28, 1909.

As foreshadowed in my last letter, the late Mr. George Salting has bequeathed his entire collection of pictures, porcelain and other art objects to the British nation. An official announcement states that according to the terms of his will Mr. Salting leaves to the National Gallery his pictures, or such as the trustees may select, to the British Museum such of his prints and drawings as the trustees may think worthy of being added to their collections; and to the South Kensington Museum his other collections, whether in the Museum or in his chambers, to be kept all together and not to be distributed over the various sections.

W. Lee Hankey and the Hon. Walter James have been elected associates of the Royal Society of Painter Etchers.

Mr. George Clausen has been elected master of the Art Workers Guild for the current year.

Every winter the Burlington Fine Arts Club organizes an exhibition which delights connoisseurs and which may always be viewed in comfort, since these exhibitions are not open to the public, but only arranged for the benefit of members and their friends. This year the collection consists of paintings of the Umbrian school, and among the more important works on view are Raphael's "Virgin and Child with Two Male Saints"; Perugino's "Resurrection" and "Composition of Four Nude Male Figures"; a powerful "Madonna and Child with Angels," by Piero della Francesca; a brilliant "Adoration of the Magi," by Gentile da Fabriano; and unusually fine examples of Luca Signorelli, Fiorenzo di Lorenzo, Giovanni Santi and Pier Francesco Fiorentino. As a whole, the exhibition is most impressive as an illustration of the linear elaboration of design, perhaps the most salient virtue of the works of this school.

An important landscape of "Chepstow Castle," by P. Wilson Steer, who has been called the "Gainsborough de nos jours," has been presented by Miss M. H. Hodge to the National Gallery of British Art, and has now been accorded an honored place at this gallery.

W. G. von Glehn, the artist who enjoys the intimate friendship and esteem of John S. Sargent, has just executed a fine stained glass window for Old Dedham Church in Suffolk. The window consists of three lights, each showing a single upright figure typifying respectively Faith, Hope and Charity.

For the second year in succession the women students at the Royal Academy Schools have beaten the men and carried off the lion's share of the honors distributed at the annual prize-giving. This repetition of the women's last year's triumphs has been much commented upon by the daily press and many writers are at pains to prove that a decadence has set in among the youthful males. A truer and less alarming explanation of the feminine success rests in two facts; firstly, that women painters to-day are doing first-class work (e. g., Mary Cassatt, Bozzaniska, Cecilia Beaux, etc.), and secondly, that many men students are restive at the restrictions and old-fashioned methods of the Academy schools, and consequently year by year more and more of our cleverer young students are drawn away from the Academy to the Slade and other more up-to-date schools.

Something like a sensation has been caused among the staffs of municipal schools of art by the report that the London County Council proposes at

an early date to cut down its expenditure in this direction, and amalgamate several metropolitan schools. In favor of this proposal it is urged that there exists at present a large amount of overlapping; on the other hand, amalgamation will mean the loss of employment to a number of instructors and teachers. One of the most important changes contemplated is the fusion of the Lambeth and Westminster schools, both of which up to the present have enjoyed their own distinctive traditions and produced a number of capable and exceedingly promising young painters.

The triennial exhibition of the Arts and Crafts Exhibition Society will open on January 8 at the New Gallery. This will be the last art exhibition to be held in this famous Regent Street gallery, which is to be converted into a restaurant. For some time past hints have been given that this gallery did not pay and its final disappearance will be not a little due to the suicidal policy of the summer exhibitions held there, which have long ceased to have any distinctive character of their own. In constituting itself an annex to the Royal Academy the New Gallery signed its own death warrant.

The will of Dr. Ludwig Mond directs his trustees, after his wife's death, to pay \$250,000 to the Royal Society, and \$250,000 to the Heidelberg University, both for endowment and research in natural science and for allied purposes. Three sums of \$100,000 each are bequeathed respectively to assist Munich students in sculpture and painting, to provide pensions for or to help necessitous workmen employed by Dr. Mond's commercial firm in England, and to endow charities at Cassel, Germany. He bequeaths fifty-six pictures to the British National Gallery, nearly all of them Italian masterpieces.

Dr. Mond, it will be recalled, left his magnificent art collection to the National Gallery. It has an estimated value of \$1,000,000.

Much excitement has been created in art circles here by the report of the discovery of three plaster models by M. Walter Bombe, of the Berlin Academy, in the Academy of Fine Arts at Perugia. They are believed by this authority and by others to be Michael Angelo's original models for the famous monuments in the Church of San Lorenzo, Florence.

The importance of this discovery to students of sculpture is said here to have been rarely if ever equalled.

The Church of San Lorenzo is one of the earliest of Renaissance churches. It was begun in 1425. It is famous for the monuments of Michael Angelo in its Sagrestia Nuova of Giuliano and Lorenzo de Medici. In a niche above each of these is a seated idealized statue of the deceased, and below a sarcophagus on which are two figures.

The models for these figures were discovered in a deserted portion of the academy which had not been visited for a great many years. Bombe came upon them inadvertently in the darker part of the cellar. They represent "Day" and "Night" on the tomb of Giuliano, and "Aurora" and "Twilight" on the tomb of Lorenzo.

Of these "Night" has been declared the great sculptor's masterpiece. Authorities prefer the decorative figures to those of the de Medici, despite that the latter are the central points of the composition. All are admired principally for their almost lifelike rendition of flesh, the impression of the weight of the figures given, their attitudes and the masterly understanding of anatomical construction. As a means of showing how the famous Italian worked, as well as for beauty, these plaster figures are almost without equal.

INGHAM'S DE WITT CLINTON.

A portrait by Charles C. Ingham, one of several replicas, has been presented to the New York Historical Society by Mr. Nelson Robinson. The portrait, a full-length seated one, is an excellent example of the early painter. It was painted on an order from Mr. Robinson's father and has been in the possession of the family for many years. The portrait was exhibited at the Charleston Exposition of 1901-02, and at the Ehrich Galleries in this city last winter.

THE LAWRENCE COLLECTION.

The art season of 1910 promises to be one of many and important auction sales of notable collections. In addition to the important sales already announced in the AMERICAN ART NEWS, namely, that of the Theron Butler collection yesterday, and the H. S. Henry collection, the fine collection of the late Cyrus J. Lawrence is to be sold next month by Mr. Thomas E. Kirby of the American Art Association.

Mr. Lawrence was a collector whose taste and judgment were of the highest order. It would be difficult to find anywhere a collection in which the note of dignity was more thoroughly united to that of modernity. Mr. Lawrence was one of the first to appreciate the art of Mary Cassatt. She is represented by a large number of paintings and pastels, all vigorous and characteristic examples of her work. Not only her favorite subject of mother and child but charming versions of older children are included. The modern impressionistic school of France is represented by many superb examples of the art of Monet, Pissarro, Sisley, Degas and other exponents.

Mr. Lawrence was also an admirer of Barye, the animal sculptor, and as a result the bronzes to come under the hammer are of a quality rarely seen in an auction room. There are also included in this collection paintings by Daumier, and a Puvis de Chavannes.

GORER PORCELAINS.

Mr. Edgar Gorner, of 170 New Bond Street, London, is showing at the Plaza Hotel an unusually fine collection of rare old Chinese porcelains, carvings in Jade, and other Chinese hardstones. The porcelains are representative of the Yung-Ching, Kang-He, Ming, and Kien-Lung periods, and comprise many unique pieces, notably a Famille Vert dish of the Ming period, acknowledged to be the finest dish known, and valued at \$70,000, from the Sir William Bennett collection. A rare coupe de mariage, of the same period, is decorated with figures of the eight immortals.

An exceptionally important vase, of the Kang-Ho period, is decorated with large flying Ho-Ho birds and foliage in brilliant green enamel, on a rich rouge de fer ground. A pair of very important large jars and covers is of the Famille-Rose period, and a very large bottle-shaped vase, which formerly belonged to the Chinese statesman Li Hung-Chang, is decorated with the Queen of the Genii and the eight immortals.

From the Bennett Collection comes a unique altar set, in large size, in superb enamels, the decoration known as Mille-Fleurs. Another temple set, quite small, is in very dark lapis-lazuli, on a finely carved stand. From the Salting Collection are an exceptionally large mine-pot and cover in gray jade, splashed with emerald green and finely carved, and a carp carved in green crystal.

PARIS LETTER.

Paris, Dec. 28, 1909.

The death is announced of Mlle. Alexandrine Grandjean, the famous collector, at the age of eighty-four. She leaves an important collection of XVIIth century ivories, bronzes, china, silverware, enamels and furniture, which, it is rumored, will not be brought under the hammer, but collected in a private museum.

A recent sale of modern paintings by Petit produced 37,701 frs., the top prices being made by Boudin's "Bassin de l'Eure," 3,300 frs., and Corot's "Vue prise à Coubron," 2,000 frs. "Les Sultanes," by Diaz, made 1,700 frs., and Guirand de Scevala's "Dans le Parc de Versailles" 1,050 frs. At another sale, a "Portrait de Trois Enfants," attributed to Tournières, fetched 1,050 frs., and "Un Intérieur," attributed to Téniers, was knocked down for 850 frs. Dr. Azam's valuable collection produced 67,000 frs. Perronneau's pastel, "Portrait de Jeune fille," appraised 5,000 frs., went to M. Féral for 4,800 frs.; while Craesbeeck's "Chanson au Cabaret," appraised 1,000 frs., was knocked down to M. Coblenz for 3,000 frs. M. Fr. Muller gave 2,400 frs., for Van Goyen's "Vue des environs d'Arnhem," and M. Gunsbourg paid 2,600 frs. for two gouaches by Louis Moreau. The sale of Calvés and Marie Calvés' paintings, by MM. Courtrier and Marbouin, made 5,200 frs., the top prices being reached by "Les Sapins," 380 frs., and "Les Charbonniers," 390 frs.

The sale of the paintings by the unfortunate M. Steinheil took place before an excited crowd; the real collectors present, however, were few and the results fell short of expectations, the total product barely reaching the sum of 25,000 frs. The prices made by the painter's canvases varied from fifty to two hundred francs, while M. Steinheil's portrait by Bonnat was knocked down for 3,000 frs.

At a recent sale by M. Boudin, a tapestry of the XVIIth century, representing "Our Lord's Baptism," made 2,500 frs., and a marble bust of "Ophelia," by Mme. Sarah Bernhardt, 1,150 frs. M. Lecocq obtained 4,600 frs. for a "console" of the Louis XV period, and 1,650 for a mahogany table of the Louis XV period, and appraised 15,000 frs., went for the ridiculously low price of 9,800 frs.; a large sofa of the Louis XIV period made 3,500 frs., while a suite of three panels in Brussels tapestry of the XVIIth century, appraised 10,000 frs., was knocked down to M. Eymonnaud for 9,550 frs. A Flemish tapestry of the XVIth century made 3,900 frs., and another 4,300 frs.

The sale of the Fitz Henry collection produced 427,177 frs. In addition to the big prices, which have been cabled to New York, and need not be repeated here, it will be interesting to note the following prices made by some secondary numbers. A plate appraised 40 frs., and knocked down for 65 at the Yanville sale in 1908, went for the same price to Mme. Alain. A toilet pitcher decorated with flowers and set in silver, knocked down at the Doistau sale for 1,700 frs., and appraised 1,800 frs., was bought by M. Cerisole for 2,500 frs. both plate and pitcher mentioned being in old Chantilly porcelain. Among the old Mennecy numbers, Mme. Alain paid 2,720 frs. for a "cache-pot" in the Watteau taste, appraised 2,500 frs., and knocked down for 2,040 frs. at the Yanville sale. A sugar basin in old Sèvres, appraised 2,500 frs., and knocked down for 5,000 frs. at the Lelong sale.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Edward Brandus Galleries, 712 Fifth Ave.—Special display of the works of George Inness, Jr., to Jan. 15. Recent portraits and figure work by Carroll Beckwith.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Paintings of the Far North by Frank Wilbur Stokes.

Columbia University Library, Room 307—Loan exhibition of early MSS. to Jan. 14 from 2 to 5.

Cottier Galleries, 3 East 40th St.—A choice selection of rare old Chinese porcelains.

Durand-Ruel, 5 West 36th St.—Paintings by Edouard Manet.

R. Ederheimer, 4 West 40th St.—Special exhibition illustrating the art of engraving.

Ehrich Galleries, 465 Fifth Ave.—An exhibition of Italian, German and Flemish Primitives to Jan. 22.

Knoedler Galleries, 355 Fifth Avenue—Old colored prints.

Recent works by George Elmer Browne to Jan. 15.

Macbeth Gallery, 450 Fifth Ave.—Marines by Paul Dougherty to Jan. 16.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 372 Fifth Ave.—Recent paintings by Willard Metcalf to Jan. 15.

Julius Oehme Galleries, 467 Fifth Ave.—Water colors by Mary J. Stillman. Photo-Secession Gallery, 291 Fifth Ave.—Lithographs by Henri de Toulouse-Lautrec to Jan. 14.

Plaza Hotel—Special display of fine examples of rare old Chinese porcelains and carvings in stones, owned by Gorer Gallery of London.

Powell Gallery, 983 Sixth Ave.—Paintings by Anna Fisher to Jan. 20.

Ralston Gallery, 548 Fifth Ave.—Portraits by Zelma Baylos to Jan. 24.

Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Wilhelm Funk to Jan. 24.

EXHIBITIONS NOW ON.

Primitives at Ehrich's.

The first exhibition of Primitives ever held in this country is now open at the Ehrich Galleries, No. 463 Fifth Avenue, through Jan. 22, and it behoves every lover of early art and of the quaint and curious in painting to betake himself there for serious study, interest and entertainment. Mr. Louis Ehrich managed to secure the past summer on a long trip through Europe, a surprising number of most interesting canvases, and now shows 25 of these with pardonable pride and pleasure.

It is impossible in limited space to detail even the most interesting and important examples which will set the cognoscenti to talking, if the writer mistakes not—in this show. Mention must however be made in this first notice of the Albrecht Altdorfer "Expulsion from Paradise," a rare and unusual work, marvelously rich in color, with a background that suggests an old and rich tapestry, the fine portrait of a man by C. Amberger, the finely preserved and splendidly painted "Annunciation" of the school of Melchior Broederlam, with its Botticelli figures, its curious architecture, perspective and composition, the two lovely "Saints

with Donors" of Bartholomeus Bruyn, the "Portrait of a Gentleman" by Joost Van Cleef, whom some critics think was the real "Master of the Death of the Virgin" and which certainly has all that quaint old master's characteristics.

There are also a triptych of the early Flemish school, wonderfully preserved and rich in color, a splendid example of Jan van Hemessen, a characteristic "Holy Family," by the "Master of the Death of the Virgin," a "Lady with Urn," by Jan van Scorel, an unusually fine example, two large panels depicting the old story of "Susannah and the Elders," by Jacopo del Salla, a full length life size standing "St. Catherine," by Sogliani—so graceful and delicate in color as to have perhaps inspired Burne-Jones, and one of four large panels by Paolo Zoppo of "Christ before Pilate," taken from a church in Brescia, Italy, last year. These are only a few of the many important works shown.

George E. Inness, Jr., at Brandus's.

The 42 canvases which represent the art of George Inness, Jr., at the new and handsome Brandus Galleries, No. 712 Fifth Avenue, of which advance notice was made last week, and which will remain there through Saturday next Jan. 15—give a satisfactory idea of the range of his art—his versatility of subject and treatment, and his sympathy with and feeling for nature.

One of the few American painters of cattle, he portrays groups of kine, grazing or resting in the polders of the Lowlands, or in lovely Italian or American valleys, watched over by the "eternal hills," always true in drawing and lifelike, while his surrounding landscapes are soft and delicate in color, and often with that golden glow which only an Inness can seemingly transcribe, and full of sentiment and charm. He is a lover of the joyousness of Nature, of summer and the sun. Especially good in the present display are "The Noon Hour," "Before the Storm," "Spring," "Through the Woods," in which canvas the influence of his father and teacher is most evident, "In the Green Wood," "After the Shower," tender and delicate in color, and "October," a fine and large conception, clear and strong.

Two scenes from the west coast of Florida, where the artist makes his winter home, "Greek Sponger" and "The Sponge Market," show his versatility, so different are they in subject and treatment from his other works. These, pitched in a high color key, are full of the brilliant color and warm sunlight of the sub-tropics.

Altogether a delightful display and one that should appeal to all lovers of good landscape art.

Portraits by Beckwith.

Four portraits and some figure works by Carroll Beckwith, one of the ablest, most serious and conscientious of American portraitists and figure men, are now on view at the Brandus Galleries, No. 712 Fifth Ave. The portraits include those of Messrs. John D. Crimmins, Mrs. Beckwith and a Mr. Isaacson. That of Mr. Crimmins is both an admirable likeness and a splendidly drawn and truthful presentation of the man. Mr. Isaacson, painted some years ago, and which deservedly won one of twelve gold medals at the Charleston Exposition of 1901-02, a remarkable piece of characterization and solid painting, has long been considered one of the artist's best works. It is a pleasure to see and study it again.

The portrait of Mrs. Beckwith was evidently painted *con amore*, is delicious in color, with admirable flesh tones, and charming natural and true expression.

Of the fancy portraits that of a girl and "The Authoress" are the best—the last exceedingly strong in expression and solidly handled. In this day when so many portraitists, seduced by the bad example of certain foreign limners, who have taken far too many American dollars from these shores for their sensational tricky flash-light photographic presentations of fashionable men and women—are producing canvases, careless in drawing, and generally vulgar in effect, it is a pleasure to see this sane, healthy work, that of a man who has followed after no false gods, but has been true to his early and good training, and who paints men and women of refinement in a refined way.

George E. Browne at Knoedler's.

The display of 20 recent canvases by George Elmer Browne at the Knoedler Galleries, which will open on Monday, will be found an interesting and important one, for the artist showed both fulfillment and promise at his last visit and exhibition here two winters ago.

He is a landscapist who paints broadly and strongly, gets fine light and atmospheric effects, and rich full color. The canvases to be shown next week were painted at Grindelwald, Switzerland, Chioggia, near Venice, and in Brittany and Normandy.

Metcalf at Montross's.

Willard Metcalf's annual exhibition at the Montross Gallery, No. 372 Fifth Avenue, where it will remain through Jan. 15, is comparatively small this season, numbering only eleven canvases, but its general average is so good, and its quality so high, that it tells all the more convincingly, the able painter's story of his impressions of and love for pure landscape—his rare sense of and feeling for the picturesque, and his unusual versatility.

The majority of the canvases are pitched in a high key and are delicate in color and joyous in atmosphere, but a deeper note is now and then struck in such pictures, for example, as "The Brook," "Ice Bound" and "The Mountain." These are in a lower key and rich and deep in color. "The Brook" in its fidelity to nature, its skillful transcription of running, leaping water, and its atmosphere will rank high among American landscapes in the future. There is poetry as well as truth in the winter landscape, "Ice Bound," and a sense of solemnity in "The Mountain."

In his lighter keyed landscapes the artist runs along a scale of delicate and delicious color, and it is difficult to select any one of the series for especial mention, so good and true are they all. Perhaps "May Time," "Blossoming Maple" and "Unfolding Buds" are the most permeated with the joy of nature's awakening. The play of sunlight through leaves is admirably rendered in "The Silver Grove," a masterly work. "The Prelude" loaned by the Worcester Museum which has recently acquired it was delayed in transit, and was not hung at the opening on Monday. Notice will be made of this canvas next week.

American art has in Willard Metcalf another interpreter worthy to rank with the few who are not only carrying on the lesson of Inness, Wyant and Martin, but whose work grows stronger every year.

IN THE DEALERS' GALLERIES.

Next week will be a busy one at the Fifth Avenue Art Galleries. On the afternoons of Thursday, Friday and Saturday, Jan. 13-15 inclusive, Mr. James P. Silo will sell at auction, beginning at 2.30 o'clock each day, old pewter from the Johnson-Brown Galleries. This collection is a notable one and contains many unusual pieces which should attract collectors.

On Friday next, Jan. 14, Mr. Silo will sell 31 canvases, owned by M. F. de Mele of No. 11 Boulevard de la Madeleine, Paris. These canvases will be on exhibition in the galleries from Monday morning. The owner, who arrived on Saturday from Paris to assist in the exhibition and sale, recently gave a number of pictures to the National Gallery of London which, by order of the House of Commons, were especially described in the official report. He has owned and disposed of many Barbizon and Dutch pictures, which have been featured by the Maison Braun under the title of "Collection Melé."

His pictures have been acquired more from their illustration of, or relation to interesting historical events. They include the noted canvas painted by Diaz on the order of M. Duc, his pupil and patron, and from whose daughter-in-law, M. Mele purchased it, of the Presentation by Louis XVI of Mme. de Pompadour at Choisy-le Roi, Guido Reni's "Lucrezia," the Mythological canvas by Nattier, "Actaeon and Diana," which gave the Painter his soubriquet of "Nattier le Bleu." There are also examples of such painters as Coypel, "The Astonished Magdalen," Drouais—a bust portrait of the Marquis d'Ossun, ordered by Louis XVI, and of Watteau, Lancret, Boucher and Murillo. There are also two Dutch Primitives.

Charles, of London, the specialist in early English interior decorations, is showing at his Galleries, No. 251 Fifth Avenue, some typical rooms done in old English oak, with appropriate furnishings and appointments, which are rarely beautiful and attractive. A distinctive and important feature of the work of the house is its use of original materials in all cases. The house believes that in no other way can the right results be obtained—even though one may work with the best of models, for practically the whole of the old world atmosphere is lost when the material employed is of modern workmanship. Search is consequently continually being made in the British Isles, for the finest original Elizabethan, Jacobean, Queen Anne, Georgean and Adams rooms, panelling and wood-work, and all that is sufficiently interesting and available, and at the same time, suitable, is at once purchased.

The early styles of English interior decoration give more than any other styles, the atmosphere of refined elegance and dignified simplicity, now so much sought after, and are far superior in these respects to the somewhat artificial and pretentious ornateness of some of the Italian, French and Flemish work.

Wealthy Americans wishing luxurious homes in country and city are lovers of the early English rooms and appointments. It seems the irony of fate that ancestral homes in old England are being stripped of their appointments and furnishings for the adornment of new world homes in New England and other parts of the United States.

(For other dealers, see page 7.)

IN THE DEALERS' GALLERIES.

Mr. Leon Levy, of Paris, will arrive on January 15. He will bring with him a number of canvases, imitations of the early schools, and other artistic objects for which his Paris establishment is renowned.

Portraits and figure works by Hubert Vos will be shown at the new Brandus Galleries, No. 712 Fifth Avenue, following the present display of works by George Inness, Jr., and Carroll Beckwith.

At the Folsom Galleries, No. 396 Fifth Avenue, arrangements are being made for an exhibition of pastels, by Charles Fromuth, painted for the most part in Brittany last summer, to open about Jan. 15.

Recent portraits by Wilhelm Funk will be exhibited at the Scott and Fowles Galleries, No. 590 Fifth Avenue, from Jan. 10-24 inclusive. There is now on view at these Galleries an exceptionally large and fine landscape by the veteran Harpignies—his 1904 Salon picture, entitled "Effet du Soir—Avignon."

Paintings by George Elmer Browne, who has been absent for the past two years will be shown at the Knoedler Galleries, No. 355 Fifth Avenue, from Monday next, Jan. 10-15 inclusive.

The eleventh annual exhibition of the American Society of Miniature Painters will open to the public in the Lower Gallery at Knoedler's next Saturday, Jan. 15, to continue through Jan. 29.

Following the present display of recent landscapes by Willard Metcalf at the Montross Galleries, No. 372 Fifth Avenue, there will be an exhibition of pictures by Edouard J. Steichen from Jan. 17-29 inclusive. As already announced these Galleries will be moved early in February to the new and much larger quarters No. 550 Fifth Avenue between 45th and 46th Streets.

The Keleian Galleries, No. 275 Fifth Avenue, have just received a consignment of Egyptian statuary which includes some unusually fine and choice pieces.

Recent paintings by Paul Dougherty were placed on exhibition at the Macbeth Gallery, No. 450 Fifth Avenue, on Thursday, where they will remain through Jan. 19. Notice of the display will be made next week.

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